

# American Art News

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## ANOTHER MAKESHIFT ISSUE

Owing to the continuance of the unjustifiable strike of the printers, pressmen and feeders, we are reluctantly again obliged to publish a second number this week through type-written photographic process. While we are able to publish a larger issue than the "Apology" one of last week, we must ask the indulgence of our readers for any defects. We trust soon to resume publication in our usual form.

## NOT A "COURT DECISION"

We are in receipt of a letter from Mr. Barnett Hollander, of Hollander and Bernheimer, counsel for Mr. Spence, who held a claim against Prof. Volpi, for Mr. Jackson-Johnson of St. Louis, for the amount paid by Mr. Johnson for two pictures attributed to Rubens and Van Dyck in the Volpi Sale of 1917, which claim was settled out of court, as told in our issue of Oct. 25. Mr. Hollander states in this letter that the paragraph we published in good faith in said issue, clearing Prof. Volpi from any suggestion of bad faith, was not a "Court Decision," but an extract from a personal letter written by him to Mr. Eliot Norton, counsel for Prof. Volpi.

## CARNEGIE SALON TO REOPEN

Mr. John W. Beatty, Director of Fine Arts, Carnegie Institute, Pittsburgh, announces that the Institute's International Art Exhibitions, interrupted by the war, will be resumed next spring.

These exhibitions, the only art displays shown in America, which represent the art of all nations, and which might be called an American Salon, were begun when the Carnegie Institute was founded in 1896.

In 1897, the method of creating an International Jury of Acceptance and Award by the votes of all the contributing artists was established, this method being an innovation in the administration of art exhibitions. Two European and eight American painters are elected each year to serve on the Jury and to award medals and prizes. There is a first prize of \$1,500, a second prize of \$1,000 and a third prize of \$500.

Invitations to painters throughout Europe have just been issued and those to American artists will be sent out later.

## RARE RUSSIAN MINIATURES

Mr. L. I. Pouschine, former General Governor of Petrograd and a member of the Duma, recently arrived here from Russia and is at 36 W 57th St. (Mme. Lody's), where he is showing an unusual collection of 96 old miniatures by well-known early Spanish, French, English and Russian artists; such as, Murillo, Van Dyck, Beshon, Borovikovsky and others. Some date from the XVII century, some from the XVIII, and others, the XIX century.

Many of these miniatures have been registered and copies exist in the Victoria-Albert Museum in London. Descriptions of them also appeared in Russian and other foreign art publications. The collection was considered among the best of that kind in Russia.

The Ehrich Galleries are planning an unusually interesting exhibition of portraits of children by English XVIII century painters. These will include examples of Raeburn, Romney, Reynolds, Beechey, Wheatley and Vigée Le Brun.

## WETZEL HARVARD GIFT

By the will of Harvey Wetzel of Detroit, (Harvard, 1911), \$100,000 is left to the University, both interest and principal to be expended for a few important art works for the Fogg Museum by Messrs. Edward W. Forbes, Arthur Pope and Dr. Denman Ross. Mr. Wetzel also bequeathed to the Museum half of his collection of art of the near East, while the other half goes to the Boston Museum.

## MEMORIAL DISPLAY AT MUSEUM

There will be a memorial exhibition of works by the late Frederic Crowninshield at the Brooklyn Museum, Nov. 4 - Dec. 1. The display will be an enlargement and development of that held at the Stockbridge (Mass.) Casino, in August last. The exhibition will entirely fill the large American Gallery at the Museum, which will be decorated by the artist's former pupils. His bust by Polashek will

## ART ACTIVITIES IN BRUSSELS

Plundered and ravaged Belgium is valiantly repairing the damage done during the four years of occupation by the enemy, and gradually resuming pre-war activities. In the field of Art there are already signs of awakening interest, and several well-known artists were represented in the recent exhibition of the Société des Beaux Arts in Brussels. The display in the rooms of the Cercle Artistique et Littéraire, if not important, was worth seeing, and the following artists were among the exhibitors: Richir, Gilsoul, Swyncoopy, Thomas, Laudy and Buisseret. The sculpture exhibit included works by Braeke, De Bremaeker, Lagae and Rousseau.

At the Palais d'Egmont, recently purchased by the city from the Duke d'Arenberg for concert and exhibition purposes, a series of Brangwyn etchings has been on view. The artist has presented this collection to the Belgian Government, his gift being a graceful tribute the land of his birth.

## ART TREASURES FOUND

Art treasures valued at more than \$100,000,000 which belonged to Catherine II of Russia, have been discovered. The Bolshevik commission charged with classifying the property of the late Czar Nicholas found them in the Winter Palace and in the palace at Tsarskoe-Selo.

The cases containing the treasures had never been opened since they were sent to Catherine from Rome.

## MUSICIAN BUYS ART COLL'N

The collection owned by C. G. Conn of Elkhart, Ind., for many years and said to be one of the best collections in the West, has been purchased by the musician, Bohumir Kryl.

The collection, among other paintings, has an important Millet, the famous Jules Breton, "Evening in the Harvest Field," the "Wallachian Blizard," by Schreyer; two important Corots; "Le Marais," a large example of Jules Dupre; a fine Israels; a Mauve of importance; a large Blake-lock, and several other fine paintings.

## CHICAGO'S ANNUAL SHOW

The jury for the 32nd annual exhibition of American oils and sculpture at the Chicago Art Institute is made up of Robert Allerton, Philip Hale, George Bellows, Rudolph Ingelle, Edward B. Butler, Arvid Nyholm, C. C. Curran, Edward W. Redfield, Frederick C. Hibbard, Emil R. Zettler, and Leonard Crunelle. A new system is to be tried out, that advocated last year by George Bellows and others for the National Academy and rejected by that institution. In outline the new plan provides that each jurymen shall go through the pictures submitted, making a first, second and third list of works he approves of. Then when the jury sits to pass upon the assembled works each man votes with the assistance of his lists, having the right to select a certain number of exhibits. His choice is final, so the pictures hung are not representative of the taste of the jury as a whole.

## CHALONER ART PRIZES

Mr. John Armstrong Chaloner announces that he has established monthly prizes for painting, drawing and composition, to be conducted through the National Academy which, he believes, will stimulate interest in art in every state which has art students studying here.

The prizes are \$25, \$15 and \$10, with "honorable mentions." Mr. Chaloner expects the competitions will raise the standard of the Paris prize competition which he founded in 1890, providing a five years' course in Paris. This prize will now be awarded every two years.

Mr. Chaloner has appointed Charles A. Pratt, Lawton Parker and William Rand to assist him as trustees in the fund.

## LATEST REMBRANDT STORY

A Dutch museum has offered \$75,000 for a new Rembrandt recently purchased at auction, a portrait of the Belgian Priest De Schuler, and brought only \$75. The painting had sold at that ridiculous price because the auctioneer had attributed it to an obscure artist.

The purchaser renovated the canvas and submitted the portrait to experts who discovered it to be a fine specimen of Rembrandt's art.

Mrs. Ethel Quinton Mason, sister-in-law of Mrs. Cornelia Sage Quinton, Director of the Buffalo Albright Gallery, has resigned as Director of the new Butler Museum at Youngstown, O. J. Massey Rhind, the sculptor, who has had charge of much of the work on the new Museum, is virtually now the acting-Director of the Institution.



"A LADY AND A MAID SERVANT"  
Vermeer of Delft

Recently bought by Henry C. Frick. From the Simon Collection in Berlin.

be shown. The exhibition will later go on a tour of the museums of the country.

## SCHURMAN LIBRARY FOR LOUVAIN

Jacob Gould Schurman has offered to Dr. Nicholas Murray Butler, Chairman of the Committee for the Restoration of the Library of the University of Louvain, his philosophical library of several hundreds of volumes, for immediate shipment to the Belgian University. Announcement of acceptance of the gift has been made.

## GIFT TO BROOKLYN MUSEUM

The Brooklyn Museum announces the receipt and installation in the first floor central section, of a magnificent gift from Mr. Samuel P. Avery, a supplement to the collection of Chinese cloisonne enamels, of 73 pieces, and 37 ancient Chinese gold bronzes, all from Mr. Avery's home at Hartford, Conn.

## AMERICAN GROUP EXHIBIT

A group of six American painters are to hold an exhibition at the Henry Reinhardt & Son's Galleries, No. 465 Fifth Ave., Nov. 1-15. The members of the group are Ivan Olinsky, Eliot C. Clark, Hobart G. Nichols, Edward M. Potthast, Henry B. Snell and Edward C. Volkert.

## DUVENECK IN GERMANY

An art-loving American soldier, who has recently returned from service with the American army of occupation, near Frankfurt, Germany, says that he found several pictures by the late Frank Duveneck in a gallery in that city, and that when he asked their sale price, was informed by the dealer that he had grown too fond of the works to sell them.

The famous Weatherfield collection of old English clocks has been placed on the market. This wondrous assortment of time-pieces is valued at more than \$500,000.



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#### EXHIBITS AT 556 FIFTH AVE.

Under the direction of Mrs. Albert Sterner, three exhibitions are on at 556 Fifth Ave., through Nov. 8. An unusual group of works by modern European and American painters occupies the lower inner gallery. Monet, Sisley, Courbet and Cottet are well represented, and two exceptional examples of Degas are in this notable collection. Among the American exhibitors are Robert Henri, Leon Kroll, George Bellows, Gifford Beal, Paul Burlin, Rockwell Kent, Hayes Miller, Eugene Higgins, Eugene Speicher and John Sloan. There is also a fine example of Mary Cassatt's work, "Mother and Child." Albert Sterner shows decided individuality in his expressive "Extase," depicting the agonized face of Christ and the Mother of Sorrows.

The 21 drawings by Boardman Robinson, also on view at these galleries, are remarkably forceful and convincing. In "The Expulsion," the artist shows Adam and Eve departing from the Garden of Eden. "The Hands of Moses," "St. Christopher" and "The Prodigal Son" are other biblical subjects. "Turkman," a finely drawn and modeled head, is a good piece of character painting.

The third exhibition comprises Elie Nadelman's recent sculptures and drawings. Those who were impressed by the classic qualities of this artist's work as seen a few years ago, under the direction of Mr. Martin Birnbaum, will be amazed at his advanced views exemplified in the present display. In this simplified manner, he leaves only the bare essentials with which he presents his ideals. It is by "elegance of line" that Nadelman has sought to explain his present development.

#### PRATT INSTITUTE EXHIBIT

Violet Oakley, sometime pupil of Howard Pyle, has been showing a series of her original drawings and studies for mural decorations in the Art Gallery of the Pratt Institute, Ryerson St., Brooklyn. The catalog contained more than one hundred numbers, including work done in the Senate Chamber of the State Capitol of Pa., at Harrisburg; in the Cuyahoga County Court House, Cleveland, O., and a series of mural decorations based upon "The Founding of the State of Liberty Spiritual," for a frieze in the Governor's Reception Room in the State Capitol of Pa.

Miss Oakley is vigorous in her work and happy in her posing, phasing and rendering of the draped figure. Her cartoon for a stained glass window deals with the Divine Comedy. It received the Medal of Honor for painting at the N. Y. Architectural League in 1916.

Miss Oakley is also successful in her interpretation of historical characters in her decorations for the Cleveland Court House. She has admirably portrayed George Washington, Benjamin Franklin, James Madison, Alexander Hamilton and other lesser lights.

Clifton Wheeler, son-in-law of the late Alexander Drake, and well known in Indianapolis as a successful mural and easel painter, spent the summer painting in the Adirondacks. He expects to visit N. Y. in the near future.

#### DALLAS ART DISPLAY

An exhibition of 100 modern oils and 50 sculptures, to open at Dallas, Texas, Nov. 18, will be held under the patronage of the Hon. Edwin P. Hobby, Governor of Texas, Frank W. Wozencraft, Mayor of Dallas and Mrs. Harry Payne Whitney of N. Y., who will have one of the most important exhibits, namely, her fountain which proved such a success at the Pan-Pacific Exhibition. Dr. Christian Brinton, who prepared the catalog, will deliver the inaugural address. Examples of French, English, Italian, Swiss, Russian and American painters and sculptors work will comprise the collection. Mr. H. Grant Kingore of 668 Fifth Ave. is arranging the exhibits and will have personal charge of the display.

#### MINIATURE PORTRAIT PAINTER

The Baroness Astrid Hermelin, a Swedish portrait painter, has an exhibition of her ivory miniatures at the Cluny Art Galleries, 1 E 47 St., to be continued until Nov. 15. The exhibition includes 23 miniature paintings on ivory and four miniature busts modeled in plaster. The chief interest centres upon the ivories, covering a period of eight years and including work done in Stockholm, Paris and N. Y. The study of "A French Lady," in the nude, done on an exceptionally large piece of ivory, is exquisitely painted. Another miniature, also with the caption, "French Lady," shows a draped figure seated. The brush strokes in this miniature are much bolder, but the face has a soft and careful finish. Some of the miniatures executed in Stockholm in 1916 depict Swedish types with admirable realism.

The miniature busts in Plaster of Paris, done within two hours time, are highly effective as well as impressionistic.

#### CITY CLUB DISPLAY

Augustus Vincent Tack has been showing fourteen examples of his recent work at the City Club, 55 W 44 St. Mr. Tack is now using a modification of his pointed style of painting with satisfactory results. His studies of the great out-of-doors, executed for the most part in low-key, are finely balanced as to color values. The artist loves to show mountain tops, with floating clouds in serene and snowy whiteness, and vegetation of the foot hills well defined. Now and then he introduces draped figures into his landscapes, with decorative trees, and high-keyed sky, as in his "Forgotten Poem." Once in a while his enthusiasm runs riot, and the painting theme is overmastered by a trend toward obscurity but again, he paints figures with good detail and fine color finish.

Alice Preble Tucker de Haas (Mrs. Carpenter) has recently finished a very successful miniature portrait of the little twin daughters of Mrs. H. B. Kunhardt. During the past summer she was painting in her Gloucester studio, but her principal work was done from her car in which she set up her easel and executed a number of watercolors. Mrs. Carpenter's sister, Miss Sallie M. Tucker, has received a telegram from the Secretary of the Navy asking her to be sponsor for the new Destroyer "Preble" in honor of her great-grandfather.

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### LONDON LETTER

London, Oct. 18, 1919.

Rumor is busy in connection with the reported forthcoming sale of Austrian art treasures, the name of Duveen being quoted as that of the probable purchaser of the famous tapestries. It will be interesting to learn exactly what works the authorities are prepared to part with, and at what price. Some 1,200,000 pounds Sterling is the price said to have been offered by Sir Joseph Duveen.

#### A Tapestry Sale

Mid-November will bring at Christie's the sale of Capt. Vernon Wentworth's fine collection of tapestries, including four panels of XVII century Mortlake, illustrating the story of Noah's Ark. XIII, XVII and XVIII centuries panels of Brussels tapestry, and five bearing the signature of J. P. Romanelli, the head of Cardinal Francesco Barberini's factory in Rome. Some interesting furniture and old manuscripts of an unusual type will also be sold.

#### A Camouflage Show

At Burlington House there is now on a most comprehensive show of camouflage methods of all kinds, exemplified in paintings made by the artists engaged upon this work in connection with regular Camouflage Corps. Not only do the pictures give us the camouflaged objects when brought into use in the war areas, but they also depict the artists at work, planning and carrying out the various models and accessories utilized.

#### A Serbian Exhibition

The work of Toma Rosandic, a Serbian sculptor, whose carvings have on more than one occasion been seen in alliance with those of Messtrovic, is on view at the offices of the Serbian Red Cross Society. Wood as a medium for sculpture seems to wield an especial fascination over the Serbian mind, for some of the finest Serbian work is carried out in wooden low-reliefs.

#### Pierpont Morgan's Gift

A valuable addition to the stained glass in the collection of the Victoria and Albert Museum comes in the shape of the gift by Mr. Pierpont Morgan of the specimens which during the life of his father were for some years housed in its galleries. This generous present includes four small panels of the late XIII century French glass of the medallion type, simple and direct in coloring, some interesting Swiss and German glass belonging to late Gothic and early Renaissance years, and most valuable from the view point of the student in the facility which it affords him of tracing the gradual transition from the one style to the other. The gift has been greatly appreciated by museum authorities and public alike.

#### National Gallery

A further innovation in regard to the selective hanging of pictures in the National Gallery is mooted. Formerly it was the custom to hang the good and the indifferent side by side, presumably in order to give the public a chance of seeing everything belonging to the national collection. This was irritating for the initiated, con-

fusing for the ignorant and distracting for the student. Henceforth it is understood, the principal galleries will be used only for the display of the finest works, greater space being allotted on the walls to each individual canvas, so that it may be possible to view these under the best possible condition. Works of lesser importance will be shown elsewhere and in series of special exhibitions, arranged no doubt, according to school and era. But these plans cannot, of course be carried out until the whole of the premises in Trafalgar Square have vacated by Ministry of Munitions, who still occupy a great part of them.

It is being urged by the Trustees of the National Portrait Gallery that an extension of the gallery is imperative, the more so, since adequate room must be found for the historical pictures painted in connection with the war.

#### Galleries Reopen

The fact that the various galleries are entering upon their autumn activities is testified to by a little sheaf of "private view" cards which have reached me within the last couple of days. These include invitations to the Leicester Galleries for a memorial exhibition of the work of the late Harold Gilman, President of the London Group, who was cut off, almost at the outset, of what would undoubtedly have proved a brilliant career; another from Agnew's Galleries to an exhibition of portraits and other paintings by Oswald Birley; one from the Fine Art Society to a memorial exhibition of paintings and studies by the late Edward Stott, and from the Mansard Gallery to a show of the work of Lovat Fraser, much of which deals with stage costumes, settings and scenery, matters to which many of our modern artists are rightly devoting considerable attention.

#### Forthcoming Art Sales

There is not likely to be anything of extraordinary in saleroom events this autumn prior to the sale of the Hamilton Palace collection at Christie's early in November, or rather of that part of the collection which was left over from the sale of 1882 and from various subsequent transactions, such as that of the pair of Persian prayer rugs sold to a representative of Messrs. Duveen for 13,000 gns. The family portraits, excluded from the original dispersal, will now come up, among them, works by Reynolds, Romney and Raeburn, and the furniture (although thirty years ago it was not held in such high esteem as that which was then disposed of) is likely also to create some spirited bidding. Some historical silver, among it the casket which was used to convey the love-letters by Mary Queen of Scots and the Earl of Bothwell, figures in the list, as does also a liqueur case belonging to Cardinal York. The original Hamilton Palace Sale at Christie's realized 397,562 pounds Sterling, a sum which would, at present day valuations, represent many times the amount.

L. G.-S.

George De Forest Brush has returned from his summer studio at Dublin, N. H. to his Sherwood studio.

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### CHANGE OF ADDRESS

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both the new and old address should be  
given. Two weeks' notice is required for  
changing an address.

### THE BURLINGTON MAGAZINE

An early picture by Nicolas Poussin, "Israelites Worshipping the Golden Calf," is reproduced as the frontispiece of the September number of the Burlington Magazine, and is ably commented on by J. H. Johnstone. Other interesting articles, admirably illustrated, are: "A Bracket Clock by Ahasuerus Fromanteel," by Herbert Cecilinski; "Some Enamels of the School of Godefroid de Claire," by H. P. Mitchell; "A Stauroteca at Urbino," by Luigi Serra; "Some Notes on the Petrograd Tapestry Works," by A. Polovtsoff and V. Chambers; and, "Additional Notes on the Etchings of Andrew Geddes," by Campbell Dodgson.

The frontispiece of the October Burlington is a reproduction of an Italian XII century silver reliquary head, with explanatory text by Sir Martin Conway. The following articles are accompanied by fine illustrative plates: "A Work by Veit Voss," by Wm. A. Baillie-Grohman; "The Landscape Drawings of Dürer," by Frank Weitenkamp; "The Exhibition of Far Eastern Art at Amsterdam," by H. F. E. Visser; "English Furniture of the Cabriole Period," by H. Avray Tipping; and, "The Origin of the Drawloom used in the making of Early Byzantine Silks," by J. F. Flanagan.

The Burlington Magazine may be obtained from James B. Townsend, American agent, 15 E 40th St., N. Y.

### CORRESPONDENCE

"Can Such Passions  
Dwell in Celestial Minds?"

Editor American Art News,  
Dear Sir:

In your issue of Sept. 13, there appeared a letter refuting a previous statement made by someone through your columns, that "There is a report of 40 resignations from the National Association of Women Painters and Sculptors since the last exhibition." The letter you published in refutation states that "There were only four resignations," and the letter is signed "The Executive Board."

Whether those who resigned are 4, 40 or 44 is unimportant. Let the Executive Board answer the presentment of the facts that caused those women to resign. That is the issue.

Very truly yours,

Margaret R. Cole

Phila., Oct. 21, 1919.

The museum of Tours, in the archbishop's palace there, has been ransacked by burglars, who stole a picture by Delacroix, valued at \$20,000.

### PENNELL'S AMUSING EXPOSE

It has remained for the amusing

Joseph Pennell, who always recalls to us Artamas Ward's description of his educated Kangaroo, to reveal the real motive of the organizers of the new Society of American Painters and Sculptors, who are dissatisfied with the veteran Academy of Design, and have decided to flock by themselves and hold their own exhibition as a protest against the methods of the Academy. This motive and purpose Mr. Pennell states in a letter to the N. Y. Eve. Post, headed "An Offshoot" (of the Academy), and in use Mr. Pennell's own words, "the proper representation of American engraving and the giving of exhibitions, in which the graphic and plastic arts will be shown all over the country, etc."

So all the arguments of Jonas Lie, George Bellows, and others to which the press has given such extended notice as to the wrongs of the Academy Jury system etc., as the reason for their defection, have nothing to do with the question. It is, according to Mr. Pennell, himself a lithographer and etcher, and consequently most vitally interested in the fostering of the graphic and plastic arts, the exclusion of these arts from the Academy shows that inspires the movement.

We shall probably therefore soon find some other of the "defectionists" arguing that the motive for the new movement is the exclusion from Academy shows of woodcarving, in which branch of art one of them may be interest, etc.

But seriously, and while we approve of the admission of the graphic and plastic arts in Academy exhibitions, isn't it just a trifle

selfish and egotistical for Mr. Pennell to base his argument for the defection of himself and his fellows from the Academy, on the fact that his personal "ox is gored?" We wonder whether or not Mr. Pennell's fellows, and, especially Messrs. Lie and Bellows, like his placing them in such a position? We had thought from their arguments that there were weightier and broader issues involved in the present movement and controversy than the failure to have representation at Academy shows of the work of the lithographers and etchers, and notably that of Joseph Pennell.

### MCBRIDE NOT SATISFIED

Mr. Henry McBride, art critic of the N. Y. Sun, inveterate foe of the National Academy, who has called one of its recent exhibitions a "Vacuum" and therefore not worthy of notice in his columns, strange to say, is not satisfied with the recent breaking away from the Academy, in a way, of the Progressives in that Institution, and considers that even these half-way seceders are not sufficiently progressive. He writes as follows:

"The new society, in fact, is a compromise between the Independent Society, which erects no barriers to talent of any kind, and the Academy, which erects so many. It might seem, if a jump toward freedom were intended, that a more markedly progressive group than the present self-elected one might easily be assembled. It does include, of the younger men, Gaston Lachaise, Henry McFee, Samuel Halpert, Leon Kroll, Boardman Robinson, Rockwell Kent, Elie Nadelmann, Hunt Diedrich and Maurice Sterne; but it should have and could have more of such. The preponderance of names upon the roster is academic. If the atmosphere of the new society's exhibitions is to remain academic, then it will have slight excuse for existence. One Academy is enough."

### OBITUARY

Sir Ernest Albert Waterlow

Sir Ernest Albert Waterlow, late President of the Royal Society of Painters in watercolors died Oct. 25 last at Hampstead, England.

Sir Ernest Waterlow, born in 1850, was knighted in 1902. He was a noted landscape painter and received the Turner gold medal in 1873. He became a Royal Academician in 1903.

George Howell Baker

George Howell Baker, the Welsh figure and landscape painter and art lecturer, died recently in England, aged 45. He is represented in the art galleries of Cardiff, Swansea and Aberystwyth and showed at the Paris Salon and at a number of Lon-

don galleries. The late Sir Ernest Waterlow considered the symbolic and imaginative quality of his work, "unique." He was a man of versatile talent and did carving, etching and silverpoint. His best known oils are "Joan of Arc," the "Angel of Pity," "A Window in the Woodlands," "Serpent in the Wilderness" and "In Memoriam."

Henry Koopman

Henry Koopman, head of H. Koopman & Son, dealer in art objects, died Oct. 25, at his N. Y. home, aged 71. Mr. Koopman was frequently called as an authority by the Government in appraising imports of art.

William A. Ransom

William A. Ransom, the well-known art dealer, collector and connoisseur of Los Angeles, died in that city Oct. 17 last. He was born in Rochester, N. Y. in 1856, had a studio in N. Y. city from 1888 to 1890 and made annual trips to Europe to collect art works and pursue his art studies. He had a large acquaintance among foreign and American artists, and among his closest friends were Tamburini, Verstechagin, Robert Hillingsford, Thomas Moran, and the late Ralph Blakelock, Stanford White and Paul de Longpre. The firm will be continued by Mr. Dan E. Ransom, son of the deceased.

Alfred Philippe Roll

Alfred Philippe Roll, one of the most distinguished of modern French figure and portrait painters, whose large "The Singer" depicting a sweet, serious-faced, young woman standing in a church choir loft singing a devotional solo, a most impressive work, and who was President of the French National Society of Fine Arts, died in Paris Monday last. He was born in Paris, about 1845, and studied under Gerome and Bonnat, first exhibiting at the Salon of 1870, where he showed "Environ of Baccarat" and "Evening."

Mrs. Alexander H. Wyant

Mrs. Alexander H. Wyant, widow of the distinguished American landscape painter, died Monday last, at an advanced age, at her home at Arkville, N. Y. Mrs. Wyant was a pupil of her husband, and a landscapist of no mean ability. After her husband's death, she was constantly called upon to authenticate his pictures and signed several with a stamp followed by her initials. She had no children.

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of the AMERICAN ART NEWS, published weekly from mid-October to June 1st, monthly in mid-June, July, August and September, at New York, N. Y., for October 1, 1919.

State of New York, County of New York:  
Before me, a Notary Public in and for the State and county aforesaid, personally appeared Aaron Altman, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and address of the publisher, editor and business managers are:  
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2. That the owners are: American Art News Co., Inc., 15 E. 40th St., N. Y. C.; James B. Townsend, 15 E. 40th St., N. Y. C.; Eugene Fischhof, 50 Rue St. Lazare, Paris, France; Alicia B. Du Pont, "Nemours," Wilmington, Del.; Grover Cleveland Walsh, 30 Pine St., N. Y. C.; and Reginald T. Townsend, 15 E. 40th St., N. Y. C.

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AARON ALTMAN,

Business Manager.

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## ART EXHIBITION CALENDAR

American Society of Miniature Paint-  
ers--The 21st Annual Exhibition.  
Arden Galleries, 599 Fifth Ave.  
Nov. 24-Dec. 31. Offerings must  
be sent Nov. 21 only.Concord Art Association, Concord,  
Mass.--Fourth Annual Exhibition  
of works in oil, miniature, char-  
coal, pen and ink, etching and  
dry point not before exhibited  
in Concord. Nov. 16-29. Ex-  
hibits received on or before  
Nov. 5.Corcoran Gallery of Art, Washington,  
D. C.--Seventh exhibition of Con-  
temporary American Oil Paintings.  
Dec. 1919-Jan. 1920. Entries from  
Wash. on or before Dec. 1. N. Y.,  
Boston and Phila. entries on or  
before Nov. 21.National Academy of Design--Winter  
exhibition. American Fine Arts  
Galleries, 215 W 57 St. Dec. 12-  
Jan. 11, 1920. Exhibits received  
at 214 W 58 St. only on Nov. 24-  
25, 9 A. M.-5 P. M.CALENDAR OF SPECIAL  
NEW YORK EXHIBITIONSAmerican Museum of Natural History,  
Central Park, W.--Natural Hist-  
ory collections made by Theodore  
Roosevelt.

American Painters, Sculptors and

'Gravers, 647 Fifth Ave.--1st An-  
nual Exhibition. Nov. 1-22.

Anderson Galleries, 59 St. &amp; Park

Ave.--Paintings of The Sky Fight-  
ers of France. To Nov. 10.

Arden Gallery, 599 Fifth Ave.--

Pictures relating to the War by  
American and European artists.

To Nov. 10.

Arlington Galleries, 247 Madison

Ave.--American Paintings.

Babcock Galleries, 19 E 49 St.--

Autumn Exhibition. To Nov. 15.

Brooklyn Museum, Eastern Parkway,

Brooklyn--Memorial Exhibition of  
Paintings of Frederic Crownin-  
shield. During Nov.

Daniel Gallery, 2 W 47 St.--A group

of paintings by American artists.

To Nov. 3.

Ferargil Galleries, 607 Fifth Ave.--

American paintings.

556 Fifth Ave.--Sculpture and Draw-

ings by Elie Nadelman. To Nov. 8.

Drawings by Boardman Robinson. To

Nov. 8. Under direction of Mrs.

Albert Sterner.

Grolier Club, 47 E 60 St.--XIX cent-  
ury Book-bindings. To Nov. 22.

Macbeth Gallery, 450 Fifth Ave.--

Fifteen paintings by fifteen art-  
ists. To Nov. 8.

Metropolitan Museum, Central Park at

E 82 St.--Open daily from 10 A. M.

to 5 P. M., Saturdays until 10 P.

M., Sundays 1 P. M. to 5 P. M. Ad-  
mission, Monday and Friday, 25¢,  
free other days.

Milch Galleries, 108 W 57 St.--Paint-

ings by Theresa F. Bernstein and

Etchings by William Meyerowitz.

Nov. 1-15.

Montross Gallery, 550 Fifth Ave.--

Paintings and drawings by Amer-  
ican artists.

N. Y. Historical Society, 170 Central

Park, W.--Books from library of the

late Theodore Roosevelt, including  
many association volumes.

N. Y. Public Library, Fifth Ave. &amp;

42 St.--Annual show of prints new-  
ly acquired. Print Gallery (Room321). Illustrated books of the  
past four centuries.

N. Y. Watercolor Club and N. Y. Soc-

iety of Painters, 215 W 57 St.--

30th Annual Exhibition and 3rd

Annual Exhibition. Nov. 1-23.

Ralston Gallery, 567 Fifth Ave.--

Selections from works by American

Painters. Nov. 3-15.

Schultheis &amp; Co., Henry, 425 Fifth

Ave.--Paintings by a group of Amer-  
ican artists.

Vernay, Arthur S., 10 E 45 St.--

XVII-XVIII centuries English Mir-  
rors. Through Nov.

Women's Federation, Church of the

Ascension, 12 W 11 St.--Patriotic

Street Scenes by Childe Hassam  
and Sacred Relics from Churches  
of Verdun. To Nov. 27.

Zayas, M. de, 549 Fifth Ave.--African

Negro Sculpture. Nov. 1-15.

ART AND LITERARY  
AUCTION SALE CALENDAR

Anderson Galleries, 489 Park Ave.--

Library of the late Samuel P.

Avery. On exhibition from Nov. 1.

Sale days, Nov. 10, 2:30-8:15;

Nov. 11, 2:30-8:15; Nov. 12, 2:30.

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## ART AND BOOK SALES

Wendell Literary Sale

The sale of the literary and  
artistic property of the late Evert  
Jansen Wendell, other than that taken  
by Harvard University, concluded at  
the American Art Galleries, Sat. aft.,  
Oct. 25, brought a grand total of \$43,  
139.75 for the 8212 items. The pro-  
ceeds of the sale are to go to the  
University. The leading price, \$500,  
was paid by Seaman, agent, for No.  
4848, "Oil Painting of Henry Irving,  
Celebrated English Actor," by John  
S. Sargent, showing Irving as "Friar  
John," 18 in. x 15 in.

Other important items sold were:

No. 2738, "Mr. H. or Beware a  
Bad Name," Charles Lamb, (Phila.,  
1813), rare first edition.

G. D. Smith, \$400.

No. 4851, "Oil Painting of Su-  
san Johnston, English Actress," un-  
signed, 23½ in. x 24½ in.

Wm. J. Kain, \$400.

No. 2149, "The Thespian Mir-  
ror," edited by John Howard Payne  
when only 13 years old, (N. Y.,  
1805-6), very rare, the McKee copy  
with bookplate. H. Carroll, \$250.

## EVANS LIBRARY SALE

A grand total of \$7,457.10 was  
realized for the sale of the library  
of Frederick H. Evans of London, at  
the Anderson Galleries, on the aft-  
of Oct. 20 and 21. No. 19a, "Gal-  
latin's Catalog," with original draw-  
ing by Aubrey Beardsley, went to R.  
M. Roberts for \$275, the top price.  
No. 157, "A Dream of John Ball," by  
Wm. Morris, (Kelmescott Press, 1892),  
with Morris' signature, was bought  
by J. F. Drake, Inc., for \$210.



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